

Love and Betrayal in Shakespeare's Hamlet and Macbeth

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Abstract— *This study brings to the fore the struggle, plight, trauma, and stigma, caused by love and betrayal in relationships, friendship and marriage. The study portrays the issue of love and betrayal, love which is a feeling of great fondness or enthusiasm for a person or thing while betrayal is an act of disloyalty or treachery, this study gives an insightful account about the shocking and heart-aching conflicts caused by betrayed as portrayed in Shakespeare's Hamlet and Macbeth. In essence, this research re-awakens a kind of consciousness within the human society, to spur her to action and cause her to rise up to the challenges at hand. Whether or not Shakespeare's intends Hamlet and Macbeth as a culmination of a series of love and tragedies on evil, the play does offer a particularly tense and gloomy view of human relationship.*

Keywords— *tragedy; culmination; chivalry; betrayal; disillusionment; treachery; violence.*

I. INTRODUCTION

The concept of love was popularly used in Western culture by the game of courtly love. Troubadors in the Middle Age engaged in Trysts, usually extramarital, with women as a game created for fun rather than for marriage. In the context of Courtly love "Lovers" did not refer necessarily to those engaging in sex but rather in the act of emotional loving. In the context of romantic love relationship, love using implies an expression of one's love or one's deep emotional desire to connect with another person. It is vertically, the "romance" originates with the medieval idea of chivalry as set out in its Romance literature. Changes in society beginning in the 18th century and continuing into our own time underlie the Romantic Movement. It starts as a reaction against the materialism of an age which in the first period of the industrial revolution, already shows signs of making workers the slaves of machinery and of creating squalid urban environment. Unlike classicism, romanticism has no definable standards. Indeed, rejection of rule almost a touchstone of the romantic temperament.

Within an establishment relationship love can be defined as a freeing or optimizing of intimacy in a particular luxurious manner (or the opposition as in the natural), or

perhaps in greater spirituality, irony or peril to the relationship. The debate over an exact definition of love may be found in literature as well as in the works of psychologists, philosophers, biochemist and other professionals and specialist. Romantic lover is a relative term but generally accepted as a definition that distinguishes moments and situations within interpersonal relationship to an individual as contributing to a significant relationship connection.

II. TYPES OF LOVE

Love is contrasted with platonic love which in all usage procedures sexual relationship yet only in modern usage does it take a fully a sexual sense, rather than the classical sense in which sexual drives are sublimated: Sublimation tends to be forgotten in casual thought about love aside from its emergence in psychoanalysis. Unrequited love can be love in different ways comic, tragic or in the sense that sublimation itself is comparable to love, where the spirituality of both art and egalitarian ideals is combined with strong character and emotions. Unrequited love is typical of the period of romanticism, but the term is distinct from any romance that might arise within. It Romantic love may also be classified to two categories' popular romance and divine or spiritual romance.

2.1 Popular Romance

These may include but is not limited to the following type; idealistic, normal intense (such as the emotional aspect of falling in love), predictable as well as unpredictable, consuming (meaning consuming) of times, energy and emotional withdrawals and bids), intense but out of control (such as the aspect of falling out by love) materials and commercial, physical and sexual and finally grand demonstrative.

2.2 Divine (or spiritual) love

These may include but is not limited to these following types, realistic as well as pessimistic (depending upon the beliefs held by each person within the relationship) abiding (e.g. the theory that we do not choose our actions and therefore our romantic love involvement has been drawn from sources outside ourselves), predictable as well as unpredictable, self-control (such as obedient and sacrifice within the context of the relationships),

emotional and personal, soulful (in the theory that the mind, soul and body and one connected entity), intimate and infinite (such as the idea that love itself or the love of a god or God's unconditional love is or could be everlasting).

Desire means of a very general idea termed "the passions" and this general interest was distinct from the contemporary idea of "pensionable" now equated with "romantic" love was a central topic again in the subsequent movement of Romanticism which focused on such things as absorption in nature and the absolute as well as platonic and unrequited love in German literature.

III. CONCEPT OF BETRAYAL

Betrayal is the breaking or violation of presumptive contract, trust or confidence that produces moral and psychological conflict within a relationship amongst individual, between organizations or between individual and organization often betrayal is the act of supporting a rival group, or it is a complete break from previously decided upon or presumed norms by one party from the other. Someone who betrayed others is commonly called a traitor or betrayer. Betrayal is also commonly used in literary element and is often associated with or used as a plot twist.

3.1 LOVE AND BETRAYAL IN LITERATURE

Love and trust are fine, but a story becomes gripping when betrayal is introduced. Some of the greatest antagonist of all time have been traitors, double crossers or simply rascal who betrayed the people who trusted (and sometimes loved) them. In Greek literature, there is the betrayal at every turn. Aeneas betrays Dido, Clytemnestra betrays Agamemnon and Ephialtes betrays the Spartans by helping the Persians at the battle of Thermopylae. One of the earliest romance novels was Samuel Richardson's popular 1740 novel *Pamela or Virtue Rewarded* which was revolutionary on two counts. It focused almost entirely on love and so entirely from the perspective of a female protagonist. Jane Austen expanded the genre, and her *Pride and Prejudice* is often considered the epitome of the genre.

The tragic contradiction between love and society is most forcibly portrayed in literature in Tolstoy's *Anna Karenina* in Flaubert's *Madame Bovary* and William Shakespeare's *Hamlet*, *Romeo and Juliet*, *Macbeth*.

The female protagonist in such stories are driven to suicide as if dying for a cause of freedom from various oppressions of marriage or relationships. It is difficult to imagine the tragic heroines, however as having such practical consideration in mind. Love can also be tragic in its conflict with society. The Tolstoy family focused on the romantic limitations of marriage and *Anna Karenina* prefers death to being married to her fiancé. Calculating deceit of *Othello* perhaps the greatest illustration of evil

ever written. Even the Bible is full of betrayal from Delilah to Judas Iscariot the most infamous traitor of them all who did the awful deed with a kiss.

In general, romance novels reward character who are good people and penalize those who are evil, and a couple who fight for and believes in their relationship will likely be rewarded with unconditional love. Bestselling author Nora Roberts sums up the genre saying "the books are about the celebration of falling in love, emotion, commitment, and all of those things we really want" some readers admit stories without a happy ending, if the focus of the story is on the romantic love between the two main characters for example: *Romeo and Juliet*.

Another quite distinct contribution to the Romantic movement was the Gothic Romance. The first was Horace Walpole's *Castle Otranto* (1765), the modern horror novel and woman's romance are both descendants of the Gothic romance, as transmitted through such master works as Charlotte Brontë's *Jane Eyre* and her sister Emily's *Wuthering Heights*. Of all the emotions celebrated by the Romantics, the most popular was love. Although the great Romantic works often centre on terror, the motive force behind these passions is most often a relationship between a pair of lovers. In the classical world love has been identical with sex, the Romance treating it in a cynical manner.

Pamela or Virtue Rewarded by Samuel Richardson, published in 1740, *Pamela* was the first popular novel to be based on a courtship as told from the perspective of the heroine. Unlike many of the novels of the time, *Pamela* had a happy ending. Jane Austen is widely considered to be one of the masters of the romance novel genre, and *Pride and Prejudice* has been called the best love novel ever written. In the early part of the Victorian era, the Brontë Sisters built upon Austen's work with their novels. Charlotte Brontë's *Jane Eyre* published in 1847 introduced the orphaned heroine. Incorporating elements of both gothic novels and Elizabethan drama. *Jane Eyre* demonstrates the flexibility of the love novel form. In literature, Shakespeare's and Søren Kierkegaard share a similar viewpoint that marriage because of its purity simply cannot incorporate romance. The extramarital nature of love is also clarified by John Updike in his novel, *Gertrude and Claudius* as well by *Hamlet*.

This same supposition of love is also found in the films *Braveheart* or rather apparent in the example of Isabella of France's life. Roger L. Jackson (2000) author of the article, *The Sense and Sensibility of Betrayal*. Discovering the meaning of treachery through Jane Austen writes that there has been surprisingly "little written about what we even mean by the term". In literature an event such as betrayal usually takes place in full view and accompanied by significant details about the characters and his aim. An

instance can be seen in Shakespeare's *Macbeth* when lady Macbeth happily jumps, on the bandwagon to kill the king and take the throne she has no qualms about the betrayed because it will lead to power. Duncan is shocked by his misplaced trust in the Throne of Cawdor. He is hurt that someone close to him can't turn on him like that, and this sets the stage for the disappointment and tragedy of Macbeth's betrayal.

Betrayal at any stage of the socio- development cycle results in extreme biopsychic social distress far beyond the event itself. It disrupts the person's established mental model by which he or she views understands and responds to his or her environment and life events destabilizes the co-occurring psychological contracts by which one trusts and negates important aspects of viable strategies by which the person copes with life events.

Macbeth is seemingly the last of fair great Shakespearean strategies, *Hamlet*, *Othello*, *King Lear* and *Macbeth* that examined the dimension of betrayal tragedies such as *Julius Caesar*, *Antony and Cleopatra* and *Coriolanus*. In Shakespeare's *Measure for measure*, Isabella needs love, and she may reject marriage with the Duke because he seeks to beget on heir with her for her virtues, and she is not happy with the limited kind of love that implies. In the following excerpt from William Shakespeare *Romeo* in saying "all combined save what thou must combine by holy marriage" implies that it is not marriage with Juliet that he seeks but simply to be joined with the romantically. "I pray that thou consent to marry us implies that the marriage is sought by Romeo with Juliet for any other particular reason, as adding to their love.

Further, in literature unlike philosophy love and betrayals are common themes. Shklar and Johnson each provides an assortment of alleged betrayal to consider, highlighting the character of individuals, their circumstances, and their motivations as important elements in assessing betrayal. Yet neither writer has a systematic way of differentiating between a genuine betrayal and a merely perceived betrayal. Such distinctions, however are critical for moral assessment and for a reasonable interpretation of the event.

A change of betrayal, then must be taken seriously while it may be that a case of betrayal is justified, the burden of offering that justification clearly belongs to the betrayer not to the betrayed. Because, even a merely perceived betrayed ruptures trust and contamination relationship both parties, negative consequence may be mitigated if a legitimate interpretation of the incident can be offered.

Love and betrayed in Shakespeare's *Hamlet* and *Macbeth* would therefore be examined critically subsequently.

IV. LOVE AND BETRAYAL IN HAMLET

When reading Shakespeare's *Hamlet*, one becomes involved with a number of relationships including Hamlet

(the tragic protagonist) and the main characters supporting the play. The characters include, but are not limited to, Hamlet (the ghost), former king of Denmark and deceased father to the protagonist, Horatio friend to Hamlet; Gertrude, Queen of Denmark and mother to Hamlet; and Ophelia, daughter of Polonius and romantic interest to Hamlet. For as long as mankind have existed so too have the troubles of love; love can so easily turn to hate which can be just as passionate. This is especially intensified around the teenage years, as youth begin to search for their love and encounter difficulties of the heart. Hamlet is seen to go through these same trials as his love for Ophelia is put to test.

Unfortunately, their feelings for each other is dulled by Hamlet's disillusionment with women-kind, because of his mother's indiscretion. Ophelia is destroyed by her loss of Hamlet and essentially the future throne, driven by madness to suicide. Hamlet must now deal with another loss, that of his love. A classic story of unrequited love, much of the plays language is in the elaborate with language expected of a royal court. This is in line with Baldassare Castiglione's work *The Courtier* (1528) which outlines several courtly rules specifically advising servants of royals to amuse their rulers within their inventive language. Osric and Polonius seems to especially respect this suggestion. Hamlet realises what everyday teenagers go through, though all of the relationships are complex encompassing a wide range of varying emotion as the plot advances, there is a recurring theme of love and betrayal threaded throughout the play. The theme of love take on number of faces which we may observe though the relationships Hamlet experiences during the production. Henry Mackenzie notes the tradition of seeing Hamlet the most varied of Shakespeare's creations "with the strong, its purpose of revenge he is irresolute and inactive, amidst the gloom of the deepest melancholy he is gay and jocular and while he is described as a passionate lover, he seems indifferent about the object of his affections; like Richardson, Mackenzie concludes that the tragedy in the play arises from Hamlet's nature. To this analysis Thomas Robertson adds the devastating impact of the death of Hamlet's father. We see Hamlet's filial love for his mother, Gertrude and romantic love for Ophelia, daughter to Polonius. However, it is Hamlet's platonic bond with Horatio, his best friend that proves to be the strongest tie of all and commands the most attention as it relates to the theme of love. While emotion relationships and loyalties are constantly changing, it is the platonic love of friendship and loyalty shared by Hamlet and Horatio, that remains unchanged and challenged. Hamlet does enjoy some degree by loving relationships with other characters although none as profound as the love he has for Horatio. The two strongest relationships Hamlet shares outside of

his relationship with Horatio as his filial loves for Queen Gertrude and his romantic love for Ophelia.

In Act 1, scene 11, one is first made aware of the strength of Hamlet's relationship with Horatio when the latter informs Hamlet that he has seen what he believes is the ghost of the former King Hamlet. This introduction to the relationship between Horatio and Hamlet demonstrates the strong bonds of trust and confidence they share, unlike the other characters that have seen the apparition and would choose to shrink away from it, Horatio, recognising the ghost for who it might be, tries, to contact it, albeit unsuccessful. After this initial contact and recognizing the significance of what he has witnessed, it is Horatio that takes Hamlet into his confidence to relate what he has seen.

As I do live, my honoured lord, it's true and we did know of it (12.220.222)

Horatio gives Hamlet a very detailed account of the sighting, answering Hamlet's questions with the honesty and in sight of a concerned friend. It is obvious by Horatio's consideration that he is neither fearful of Hamlet's response, nor is he concerned that Hamlet will not believe his accounting of the event. Horatio, unlike any of the other characters in the play, never lets his personal agenda impose on his relationship with Hamlet.

In Act 1 scene iv, Hamlet, Horatio and Marcellus are conveyed on a guard platform when the ghost of Hamlet's father again appears. The ghost beckons to Hamlet to follow and even though both Marcellus and Horatio implore Hamlet, no to their motivations for doing so are observably different. Marcellus, who has been with Horatio during the first sighting of the ghost, is once again afraid and tries to stop Hamlet from following.

Look with what craterous action it waves you to a more

Removed grand, but do not go with it (i.4 60-62)

Unlike Marcellus who is apparently afraid of the ghost, Horatio while attempting to stop Hamlet as well, does so out of concern for his friend.

What if it tempts you toward the flood, my lord, or

to the dreadful summit of the cliff/... (1.W 69- 70)

Horatio does not appear to be concerned for his own welfare, as in Marcellus only for that of his friend Hamlet. After Hamlet leaves with the ghost, Marcellus wants to follow and see what transpires. But Horatio, believing this to be a divine experience best left to the judgment of his friend, Hamlet, does not wish to impose on his friend's privacy. Horatio, but one must feel that his concerns are genuine more for the safety of Hamlet than for general curiosity as is the case with Marcellus. Not only does Hamlet entrust Horatio with the totality of his

plan, he values highly Horatio's judgement and considers him an important secondary source of opinion. Realising that Hamlet's act against the king could be considered treasonous and thereby be punished by death, Hamlet demonstrates his great loyalty to his friendship with Horatio by taking such a monumental risk. Likewise, Horatio takes an equal risk by assisting Hamlet with his plotting to ensnare the king. Without any hesitation, he assures Hamlet.

If a thief ought the whilst this play is playing, (and scope

Detecting, I will pay the theft (3.2 90-91).

Not only Horatio pledging his loyalty to Hamlet's cause, but he goes above and beyond to put his reputation on the line; making himself personally responsible if he should be unsuccessful in his dutiful obligation to Hamlet.

During all that is happening, it is still Horatio that commands Hamlet's greatest confidence and respect. Horatio is summoned to the castle of the king by seafaring men bearing letters from Hamlet. Hamlet's ship two days out to sea en route to England is being overtaken by pirates. Although Hamlet's ship escapes, Hamlet who boards the pirate ship is taken prisoner. Hamlet writes a letter to Horatio instructing him to deliver the sailors to the king immediately. Hamlet, who has equal access to Ophelia (his romantic interest) and his mother Gertrude (the Queen) chooses instead to trust his platonic love for his friend Horatio in making the decision of who to write letters to regarding the incident. Hamlet further demonstrates his trust for his friend when Horatio reads the letter aloud and the audience has the chance to hear their content. Obviously Horatio is here being played off against Rosencrantz and Guildenstern who are repeatedly linked to the fortune and misfortune hunting whereas Horatio, the true friend is Rosencrantz and Guildenstern, both two people are Hamlet's former schoolmates and Hamlet entrusted them with his secret that he indeed is not mad. Although they do not betray him at first, they ended up agreeing to bring him to death in England.

(Rosencrantz and Guildenstern) grand commission; where I

found Horatio, a royal knavery, an exact command... That,

on the supervise, no leisure bated, No, not to stay the grinding

of the axe, my head should be struck off (5.2. 17 -24).

There is no other character in Shakespeare's Hamlet besides Horatio that enjoys a genuine level of trust, love, respect and friendship with the protagonist. Upon Hamlet's safe return to the castle from the pirate ship, he and Horatio are in the castle when Hamlet finally confides to him the full scope of the situation, Hamlet, who is feigning madness; harboring the torturous secret of the circumstances of his father's death; reconciling a deadly

plot against him to be carried out by Guildenstern and Rosencrantz at the direction of the king and fighting a destructive revengeful rage throughout the play, finally confide in his friend, Horatio.

Does it not, think thee, stand me now upon-
He that hath

Killed my king and whored my mother,
popped in between
th' election and my hopes, Thrown out his angle for my proper

life, and with such Coz'nage isn't it not
perfect conscience to

quit him with this aim (5.2.6.3-68)

This exchange between Hamlet and Horatio represents the apex of their trust in each other. Hamlet has done nothing short of tell Horatio why he feels the king has wronged his family, and why needs to kill the king to average his family and himself. Horatio in turn demonstrates his love for Hamlet for a challenge of sword play with Laertes in the audience of the king, Horatio us quick to discourage hamlet from taking part. When Horatio sees that Hamlet must accept the challenge out of honour but is uncomfortable with the circumstance surrounding the challenge itself, he offers to confront the king and put forward an excuse as to why Hamlet cannot take part in the event.

If your mind dislike anything, obey it. I will forestall their repair

hitter and say that you are not fit
(5.2.218-219)

Knowing the totality of Hamlet's circumstance Horatio realises that his friend is in grave danger and is willing to do anything, even lie, to keep Hamlet from suffering any harm.

In Act V, scene II the final scene of the play, Horatio demonstrates his final acts of love for Hamlet. This is the point in the play when their mutual love is brought into full focus. Hamlet's mother Gertrude Queen of Denmark mistakenly takes a drink of poison from a cup provided by Claudius the king intended not for Gertrude but for Hamlet. As Hamlet duels Laertes he watches helplessly as his mother dies, a result of the king's treachery. Hamlet also kills Laertes, quite unintentionally, with Laertes own sword which Laertes has poison to kill Hamlet. Hamlet in a final fit of anger, kill Claudius the king in front of the entire kingdom's court. A mind calls of "Treason!" (5.2.324) from the citizens who witnessed the king's murder. Hamlet realises he must die or suffer the consequence of his actions with the authorities. Horatio who recognises this at the same time, would prefer to see his friend take change of his own destiny as well, although the thought of losing Hamlet pains him greatly.

I am more on antique roman than
a done.

I here's yet some liquor left
(5.2.342).

With that, Hamlet asks Horatio for the cup of poison that killed Gertrude, stopping his friend from dying unnecessarily. Hamlet upon taking the cup of poison for Horatio makes one final request of this trusted friend.

I am more on antique roman than
a done.

I here's yet some liquor left (5.2.342).

Simply states, "if you ever loved me, separate yourself from my death long enough to tell the world what happened here, no matter how painful it might be to you". King Claudius betrays Gertrude by indirectly killing her. He did not tell Gertrude that the cup she is going to drink from is poisoned, and king Claudius did not stop her either even though he knew. He also betrays her in the sense that he plans to kill he son that he knows she loves dearly.

... If he be now re turned.... Under the

which he shall not choose but fall:

And

for his death no wind of blame

shall

uncharged the practice, and call it
accident (4.7.61-67).

Gertrude betrays Hamlet and later King Hamlet my marrying Claudius. Hamlet, being still depressed about his father's death is further upset and feels betrayed by his mother when she quickly married Claudius. By marrying her former husband's brother, she also betrays the late King Hamlet. Another way that Gertrude betrays the late king Hamlet is by defending Claudius when he accused by Laertes of killing his father Polonius.

LAERTES: Where is my father?

KING: Dead

QUEEN: But not by him (4.5.

126- 128)

Gertrude also betrays Hamlet by telling King Claudius that Hamlet is the one who killed Polonius. Of all the pivotal characters in Hamlet, Ophelia is the most static and one dimensional. She has the potential to become a tragic heroine to overcome the adversities upon her. This is because Ophelia herself is not as important as her representation of the dual nature of women in the play. Ophelia's district purpose is to show at once Hamlet's view of women as callous sexual predators and the innocence and virtue of woman. Carolyn Heibrun publish on essay on Hamlet in 1957 title "Hamlet mother". In it, she defends Gertrude, arguing that the text next never hints that Gertrude knows of Claudius poisoning King Hamlet.

The extent to which Hamlet feels betrayed by Gertrude is far more apparent with the addition of Ophelia to the play. Hamlet's feelings of rage against his mother also direct toward Ophelia, who is, in his estimation, hiding her base nature behind a guise of impeccability. Though Ophelia we witness Hamlet's evolution, or de-evolution into a man convinced that all women are whores, which the women who seem purest are inside black with corruption and sexual desire. And if women are harlots then they must have their procurers. Gertrude is made a whore by Claudius and Ophelia is made a whore by her father. Polonius makes arrangement to use the alluring Ophelia to discover why Hamlet is behaving so curiously. Hamlet is not in the room, but it seems obvious from the following lines that he Polonius trying to use his daughters' charm to suit his underhanded purposes. In Hamlet's distraught mind, there is no gray area: Polonius prostitutes his daughter and Hamlet tell Polonius so to his face and labels him a "fishmonger". Perhaps it may be granted... that what makes a woman a whore in Hamlet's estimation is her sexual use by not one man but by more than one man... what seems to enrage (Hamlet) in the 'nunnery' interlude is that Ophelia has put her sense of love and duty for another man above her sense of love and duty for him. Just as Gertrude puts her old. Gertrude chooses a brother over a living Hamlet, both choices can be read as additionally sexually perverse in being to Hamlet incestuous.

Unlike Queen Gertrude, Ophelia has good reason to be unaware of the harsh realities of life. She is very young and has lost her mother possibly at birth. Her father, Polonius and brother Laertes love Ophelia tremendously, and have taken great pains to shelter her. She does not involve herself with matters of state, she spends her days no doubts engage to needle point and flower gathering she returns the love shown to her by Polonius and Laertes tenfold and couples it with complete and unwavering loyalty. Even though her love for Hamlet is strong, she obeys her father when he tells her not to see Hamlet again or accept any letters that Hamlet writes. Her heart is pure and when she does to something dishonest, such as tell Hamlet that her father has gone home when he is really behind the curtain it is out of genuine fear. Ophelia clings to the memory of Hamlet treating her with respect and tenderness and she defends him and loves him to the very end despite his brutality. She is incapable of defending herself, but through her timid responses we see clearly her intense suffering. Her frailty and innocence work against her as she cannot cope with the unfolding of one traumatic event after another. Ophelia's darling Hamlet causes all her emotional pain throughout the play, and when that she is capable of enduring and goes insane. But even in her insanity she symbolizes to everyone but

Hamlet in by corruption and virtue Polonius betrays his own son, Laertes by sending a servant to go spy on him:
You shall do marvellous wisely, good

Inquire of his behaviour (2.2 3-4)

He betrays Laertes belief in his trust when he is in France Hamlet betray Ophelia by denying his love for her, Hamlet betrays his father's ghost by not killing Claudius immediately as he has promised, and how he keeps contemplating over whether he should kill him. He also hurts his mother's feeling which is against the wishes of the ghost as well.

Do not forget: this visitation is but to what

They almost blunted purpose (3.4.110-111)

In relation to the other characters in Shakespeare's Hamlet, such as Claudius, Ophelia Polonius and Gertrude, Horatio is but a minor antagonist. However, it is Horatio's love and loyalty to Hamlet that remains constant throughout the play and serve to anchor Hamlet's emotions and actions with respect to all of the other characters and situation present.

After Hamlet's death, the next in line for the throne by political right, Fortinbras, arrives at the palace Horatio, true to the end for his friend Hamlet, tells Fortinbras of the circumstance surrounding the deaths of the king Queen, Laertes and Hamlet. After hearing Horatio's accounting of the preceding events, Fortinbras instructs his soldiers to bury Hamlet with dignity, and Horatio's final act of dedication to his friends is complete. Horatio is the only character close to Hamlet with no relationship to the royal family. This lack of subservient to Claudius, Gertrude, Polonius and Ophelia keeps Horatio out of the circle of characters that act to cause Hamlet the most harm. In the absence of ulterior motivations (social, political and economic). Horatio's platonic lover for Hamlet (and vice versa) is shown to be truly conditional.

V. LOVE AND BETRAYAL IN MACBETH

Shakespeare's, Macbeth is considered one of his great tragedies. The play fully uses plot, character, setting, atmosphere, diction and imagery to create a compelling drama. The general setting of Macbeth is in the tenth and eleventh century in Scotland.

Macbeth is seemingly the last of four great Shakespearean tragedies. Hamlet (1599- 1601), Othello (1603- 1604), King Lear (1605- 1606) and Macbeth (1606 – 1607), that examines the dimension of spiritual evil as distinguished from the political strife of Roman tragedies such as Julius Caesar, Antony and Cleopatra, and Coriolanus. Whether or not Shakespeare intends Macbeth as a culmination of a series of tragedies on evil, the play does after a tense and gloomy view of humanity's encounter with the power to darkness. The play is about a loyal and trusted noble of

Scotland who after a meeting with three witches becomes ambitious and plans the murder of the king. After doing so and claiming the throne he faces the other nobles of Scotland who tries to stop him. In the play, Macbeth faces an internal conflict with his opposing decisions. On the hand, he decides to assassinate the king to claim his throne. This can result in his death for treason if he is caught, and he also must kill his friend Banquo. After hiring murders to kill his friend, Macbeth begins to see Banquo's ghost which drives him crazy possibility a result of his guilty conscience. Macbeth external conflicts is with Macbeth and his forces trying to average the king and end Macbeth's reign over Scotland. One specific motif considered the major theme represents the overall atmospheres throughout the play. The motif is "fair is foul, and foul is fair"

In the first scene of the first act, three witches plan their next meeting in which they encounter Macbeth. It is in this scene that the motif is first presented, as the three witches chant, "Fair is foul, and foul is fair, hover through the fog fifty air" (1.1.11-12). When Macbeth encounters the witches, they gave him two predictions. One is that he will become the thane of Cawdor, and then the king of Scotland. Upon bearing this Macbeth immediately begins to plan his method of obtaining these positions, including the murder of the king because of this, it may be assumed that he has thought of such actions prior to the meeting. This is an example of what is one fair, a loyal and noble of Scotland, becomes foul, an ambitious traitor. On the night of his murder, Macbeth and lady Macbeth invites king Duncan to a banquet which they are both the host. Duncan describes the castle in a positive manner.

This castle hath a pleasant seat, the air
nimble and sweetly recommends itself into

our gentle senses (1.6-1)

Ironically, Macbeth murders him in his sleep in the castle. In lady Macbeth first appearance, she is presented as an ambitiously evil and foul character that will do whatever is takes to get what she wants. We see this motivation in her when she says:

How tender tis to love the babes that
milks

me; I would, while it was smiling in
my smiling my face

have plucked my nipple from his
boneless

guns, and dashed the brains out
(1.6.55-58)

Lady Macbeth threatens that she will smash her baby's head if it means achieving their goals. However, after killing Duncan and becoming queen, realises her mistakes and this drives her mentally ill. She is no longer to live with the guilt and fears of her actions. In her case we see

what is once foul becomes fair. Macbeth more consciously than only other Shakespeare's major tragic protagonist has to face the temptation of committing what he knows to be monstrous crimes. Macbeth understands the reasons for resisting evil and yet goes ahead with is disastrous plan this awareness and sensitivity to moral issues together with his conscious choice of evil procedures an unnerving account of human failure, more distressing because Macbeth is so representatively human. He seems to possess freedom of will and accepts personal responsibility for his fate, and yet his tragic doom seems unavoidable nor is there eventually salvation he hopes for a there is paradise host, since Macbeths crime is too heinous and his heart hardens. He is more like Doctor Faustus.

To an extent not found in other tragedies, the issue states it in terms of salvation versus dominations. He like Marlowe's Doctor Faustus before him, knowingly sells his soul for gain. And although as a mortal he still has time to repent his crime, horrible as they are, Macbeth cannot find the words to be penitent. Wherefore could not I pronounce. Amen? He implores his wife after they commit the murder Macbeth's own answer seems be that he has commit himself so inexorably to evil that he cannot turn back.

Macbeth is more representatively human if he betrays an inclination towards brutality, he also humanely attempts to resist that urge. Struggle to understand his downfall witness through two phases: the spiritual struggle before he commits the crime and the despairing aftermath, with its vain quest for security through continues violence. Banquo is a character in William Shakespeare's 1606 play Macbeth, he is at first annually to Macbeth (both are captains in the king's army) and they are together when they meet the three witches. Shakespeare's borrows the character of Banquo from Holinshed's Chronicles, a history of Britain published by Raphael Holinshed in 1587. In Chronicles Banque is an accomplice to Macbeth in the murder of the King, rather than a loyal subject of the king who is seen as an enemy by Macbeth Shakespeare changes this aspect of his character in order to please king James I, who is thought at the time to be a descendant of the real Banquo. Critics often interprets Banquo's role in the play as being a foil to Macbeth resting evil where Macbeth embraces it. Sometimes, hover, his motives are unclear, and some critics question his purity. He does nothing to accuse Macbeth of murdering the king, even though he has reason Macbeth is responsible.

Macbeth and Banquo meeting the witches in a woodcut from Holinshed's chronicles of England, Scotland, and Ireland commonly known as Holinshed's chronicles as a source for his plays and in Macbeth he borrows from several of the tales in that work. Holinshed portrays

Banquo as historical figure he is an accomplice in Mac Bethad Mac Findlauch's (Macbeth's) murder of Donnchad Mac Crinain (King Duncan) and plays an important part in ensuring that Macbeth, not Mael Coluim mac Donnchad (Malcolm), takes the throne in the coup that follows. Holinshed in turn used on earlier work, the *Scotrum Historiae* (1526-7) by Hector Boece, as his source. Boece's work in the first known record of Banquo and his son Fleance; and scholars such as David Bevington generally consider them fictional characters invented by Boece. In Shakespeare's day, however, they were considered historical figures of great repute and the king, James VI, based his claim to the throne in part on a descent from Banquo. The house of Stuart descended from Walter Fitz Alan, the first high steward of Scotland, and he is believed to be the son of Fleance and Gruffydd ap Ilynellyn's daughter Nestor veret Gruffydd.

In reality Walter Alan is the son of a Breton Knight. Unlike his sources, Shakespeare gives Banquo no role in the king's murder, making it a deed committed solely by Macbeth and his wife. Why Shakespeare's Banquo is so different from the character described by Holinshed and Boece is not known, though critics have proposed several possible explanations. First among them is the risk associated with portraying the king's ancestor as a murderer and conspirator in the plot to overthrow a rightful king, as well as the author's desire to flatter a powerful patron. Shakespeare may also simply have altered Banquo's character because there is no dramatic need for another accomplice to the murder. There is, however, a need to provide a dramatic contrast to Macbeth; a role that many scholars argue is filled by Banquo. Similarly, when Jean de Schelandre wrote about Banquo in *Hus stuande* in 1611, he also charged the character by portraying him as a noble and honourable man, the critic D.W. Maskell describes him as Schelandre's paragon of valour and virtue.

Banquo's role in the coup that follows the murder is harder to explain. Banquo's loyalty to Macbeth, rather than Malcolm, after Duncan's death makes him a passive accomplice in the coup; Malcolm, as prince of Cumberland, is the rightful heir to the throne and Macbeth usurper. Daniel Amneus, however, argues that when Ross and Angus bring King Duncan's praise, and the news that Macbeth has been granted the title of throne of Cawdor, the "greater honour" he ascribes to Macbeth is actually his little as prince of Cumberland. If Macbeth, rather than Malcolm, is prince of Cumberland then Macbeth will be next in line to the throne and no coup will be needed, effectively removing this ambiguity from Banquo's character.

Love and Betrayal is well portrayed in the play. Understanding these themes enhances one's understanding of the play. Betrayal is an important part of the play because

that is how the changes in power occur. Macbeth gets reward for his loyalty to the king while the throne of Cawdor is stripped of his title because of his betrayal. Both Banquo and Macbeth are slightly disturbed by the witches' prediction because Duncan is shocked by his misplaced trust in the Throne of Cawdor. He is hurt someone close to him could turn on him like that and this sets the stage for the disappointment and tragedy of Macbeth's betrayal. Macbeth begins to plan his treachery against Duncan as soon as he sees that Malcolm stands in the way of Macbeth gaining the throne. Lady Macbeth happily jumps on the bandwagon to kill the king and take the throne, she has no qualms about the betrayal because it will lead to power. Banquo makes it clear that he has no interest in betraying Duncan, and it's almost as if he knows that Macbeth is plotting against the king. The betrayal against Duncan is complete when Macbeth murders him. Now Macbeth must frame the guards and try to cover up this crime which can only lead to more murder. Macbeth begins to plan Banquo's death so that he can secure the throne for himself and his descendants. Macbeth has Lady Macbeth and her children all killed because her husband has gone to England to find help against Macbeth. They are punished when Macduff cuts off his head and the throne is restored to Malcolm.

Love in Shakespeare's *Macbeth* results in the downfall of Macbeth. Macbeth's love for Lady Macbeth is portrayed in the play. Lady Macbeth caused Macbeth to feel the need to prove his manhood, so he felt the need to prove himself to Lady Macbeth. After he proves he is a man by killing Duncan and he feels he has a lot of power to do whatever he wanted which eventually led to his downfall. Macbeth becomes desensitised between all the killing and the type of being the king. In the play *Macbeth* shows his love for Lady Macbeth in many ways.

He tells her his feelings towards her. My dearest love (Act I scene V. 158) Macbeth listens to what Lady Macbeth has to say and takes her advice into consideration every time he decides. He also has a great love for her and tries his best to make her happy no matter what it takes. Then Lady Macbeth convinces Macbeth that he is not a man unless he goes through with the murder of Duncan. She threatens his manhood by saying when you durst do it, then you are a man; and to be more than what you were, you would/Be so much more than man (Act I, scene vii, 149-51).

This makes Macbeth begin to think and slowly but surely Lady Macbeth manipulates his mind to think the right thing to do is kill Duncan. Macbeth decides in order to prove his manhood he must go through with this horrible act. After Macbeth commits the crime, he feels that his soul can never be cleansed no matter what he does. He says, they pluck at mine own eyes will all great Neptune's ocean wash this blood/clean from my hand? No, this my

hand will rather/the multitudinous seas incarnadine/making the green one red (Act II scene III, 158-62)

Macbeth's wife, a deeply ambitious woman who lusts for power and position. Early in the play she seems to be the stronger and more ruthless of the two as she urges her husband to kill Duncan and seize the crown after the bloodshed. However, lady Macbeth, falls victim to guilt and Macbeth to an even greater degree than her husband. Her conscience affects her to such an extent that she eventually commits suicide. Interestingly, she and Macbeth are presented as being deeply in love and many of Lady Macbeth's speeches imply that her influence over her husband is primarily sex. Their joint alienation from the world, occasioned by their partnership in crime strengthens the love that they felt for each other. Loyalty and betrayal is one of the major themes in Macbeth by William Shakespeare, throughout the entire play loyalty, treachery and love is portrayed. Macbeth starts off and very loyal soldier who loves his country and love his king soon enough he is turned into what destroys his country. There is the relationship between husband and wife, seen in the marriage of Macbeth and Lady Macbeth and of Macduff and lady Macduff. In both cases the couple seems to love each other. Macbeth and Lady Macbeth put their personal relationship and their own needs above the wellbeing of the country. Macduff, however puts his loyalty to Scotland above his love and loyalty to his wife and children. He leaves then in danger while he flees and helps raise the standard against Macbeth. Macduff is not the only one in the play who play who portrays betrayal. Macduff who even though does it for the better of his country betrays his country and king by going to the king of England for help. This applies because he seems loyal to Macbeth because he is king and ends up betraying him by killing him. Macbeth listening to his wife creates a sense of hostility amongst the audience and reader. The joy of happiness has spread amongst Macbeth and Lady Macbeth after Macbeth has become king and once again they are free of guilt and full of love for each other. They clear themselves of guilt from the killing of Duncan and Portrays that they are pure evil wrapped in a living exterior. Macbeth cannot believe all he has done as he can't live with it, all that he does eventually leads to the death of his love Lady Macbeth, all of this inevitably leads to the downfall of Macbeth.

VI. LANGUAGE

The language used in Shakespeare's play Hamlet and Macbeth is quite different. Typical of Elizabeth times, the dialogue used will have accurately reflected everyday language though used in a more poetic and lyrical style. It is important to realize that the majority of the audience are illiterate and poor, therefore Shakespeare is not

intended to be an exclusive form of high art. His plays are enjoyed by people from the lowest to the highest echelons of society.

Initially, Shakespearean language can be a little hard to grasp keeping in mind though that was destined to be performed and not judged as a literary contribution. When spoken on stage much expression and action aid in determining the meaning of what is said. The language is a visual one where every word and phrase create an image for the readers to understand the concept once gain the knack of understanding Shakespeare it appears before one as some language rich with imagery and poetics. Middle English language can be discouraging for some and some student gets too bagged down trying to understanding one word rather that it gives an indication as to what thought the character will explore in the passage within the final line is usually the conclusion they come to Shakespeare is known for his great use of figurative language and this play is not an exception. Shakespeare continually used metaphor throughout the play comparing something to other things. Example occurs in Macbeth when Lady Macbeth refers to the milk of human kindness "and Macbeth refers to life a walking shadow, a poor player that struts and frets his hour upon the stage". Although Shakespeare does not use smiles as often as metaphors, they are regular feature in the play. An example, is seen when Macbeth refers to pity like a naked new born babe". Personification is occasionally used; it is most often used to emphasize an inanimate symbol. An example is when Macbeth says that sleep... knits up the revealed sleeve of care... chief nourisher in life's fascist". Shakespeare also makes use of several allusions to the king of his time saying that they are of a good breed. He also alludes to the theatre in his statement that life is "a walking shadows a poor player that struts and fret his hour upon the stage".

Shakespeare's tone through the play is usually serious. However, at a certain point, Shakespeare seems to laugh at the mistakes and misfortunes of the characters through the witches. Besides these occasions, there is contact mood dreariness and bleakness through the play. This feeling is brought about especially because of the witches which starts the plot off with some equivocal, yet predication.

Shakespeare's play was written in the conventionally happy style of the day. He wrote them in a stylised language that does not always spring naturally from the needs of the characters. The poetry depends on extended sometimes elaborate metaphors and conceits and the language is often rhetorical. However, Shakespeare began to adopt traditional style to his own purposes. The opening soliloquy of Richard III had its root in the self-declaration of vice in medieval drama pity by William Blake 1795, Late Britain is an illustration of two

similarities in Macbeth Shakespeare master traditional blank verse, he began to interrupt and vary its flow. This release the new power and felicity of the poetry in plays such as Hamlet and Julius Caesar.

VII. STYLE

Shakespeare is often considered one of the world's greatest play wrights and has a style to back it up. He writes with poetic diction using eloquent words and phrases. He uses irony and drama to create and sustain suspense through the play., Shakespeare's uses much figurative language and imagery. Shakespeare's standard poetic form is blank verse, composed in iambic pentameter in practice, this meant that his verse is usually unrhymed and consist of ten syllable is a line spoken with stress on every second syllable. The blank verse of his early plays is quite different from that of his late ones. It is often beautiful but its sentence tends to start, praise and finish at the end of lines with risk of monotony. The romances with their shifts in time and surprising turns of plot inspired a last poetic style in which long and short sentences are set against one another, clauses are piled up, subject and object are reversed and words are omitted, creating an effect of spontaneity. Shakespeare's poetic genius is allied with a practical sense of the theatre, like all play wrights of the time, Shakespeare dramatized stories from sources such as Petrarch and Holinshed. He reshaped each plot to create several centres of interest and show as many sides of a narrative to the audience as possible. This strength of design ensures Shakespeare play survives translation cutting and writes interpretation without loss to its core drama. As Shakespeare mastery grew, he gave his characters clear and more varied motivators and distinctive patterns of speech. He preserved aspects of his earlier style in the later plays, however, in his late romance he deliberately returned to a more artificial style which emphasised the illusion of theatre.

In some of his early works, he adds punctuation at the end of the lines to strengthen the rhythm wrote with his pen. He and other dramatist at the time used this form of blank verse for much of the dialogues between characters in order to elevate the poetry of drama. To end many scenes in his plays he uses a rhyming couplet, thus creating. A typical example occurs in Macbeth as Macbeth leave the state to murder Duncan (to the sound of a chiming clock) he says "hear it not Duncan; for it is a knell that summons thee to heaven or to hell" indeed, in the nineteenth century, popular censored versions of the plays were produced as the family Shakespeare by Henrietta Bowdler. Comedy is not confined to Shakespeare's general style is comparable to several of his contemporaries. His works have many similarities to the

writing of Christopher Marlowe and seem to reveal strong influence from the Queen's men's performance.

His style is also comparable to Francis Beaumont's and John Fletchers. He often borrows plot from other plays and stories. Hamlet for example is comparable to Saxo Grammaticus after Shakespeare's death playwrights began to borrow from his works, a tradition that continues to this day. This character are human beings who commands the sympathy of audience when many other playwrights' characters are flat or archetypes. Macbeth for example commits six murder by the end of the fourth act and is responsible for many deaths offstage yet still commands on audience's sympathy until the very end because he is seen as a flawed human being not a monster, Hamlet know that he must avenge the death of his father, but he is too indecisive, too self-doubting to carry this out until he has no choice. This failing cause his downfall and he exhibits some of the most basic human reaction and emotions. These characters are complex and human in nature, by making the protagonist character development central to the plot Shakespeare changed what would be accomplished with drama.

VIII. CONCLUSION

It is there for concluded that love and betrayed are major issues in Shakespeare's work because they are shown everywhere throughout the entire play. Shakespeare Hamlet and Macbeth are tragic tale that illustrates the struggle of good versus evil. Betrayal at any stage results in distress for beyond the event itself. It distracts the person's established mental model by which he or she views, understands and responds to his or her environment and life events. For as long as human kind exist so also the trouble of love and betrayal for love can so easily turn to hate which can be just as passionate.

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